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ABSTRACT

This report focuses on rhythmic meters characteristic of Bulgarian folk music. Folk instruments, attire, music history, and methods of learning the folk traditional music and dances are presented. Students prepare a lecture/recital to showcase their learning of this unit. The project is intended for use in an undergraduate music history course for music majors. The guide analyzes and discusses the life of George Enesco and the cultural life in Romania of the early 20th century. (EH)

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FULBRIGHT

Bulgarian Folk Music.

Fulbright-Hays Summer Seminars Abroad, 1997.
(Romania and Bulgaria)

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SO 028 884

FULBRIGHT-HAYS SUMMER SEMINAR

ROMANIA AND BULGARIA

1997

Mary Scanlan
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BULGARIAN FOLK MUSIC

PROJECT: A lecture/recital which presents rhythmic meters characteristic of Bulgarian folk music. Although this will be main focus of the presentation, folk instruments, attire, and methods of learning the folk traditional music and dances will also be discussed. The presentation can be expanded to include all of the following topics, or can concentrate on one particular segment, depending on the audience. For example, this presentation was given to a group of piano teachers and one hour was spent in explaining and illustrating the meters with musical examples. It will also be given again to groups of children. Section A will be presented in more general terms and the emphasis will be on instruments, costume, and video clips of dancing.

Topics:

A. Assymetric meters--explanation and examples. (See accompanying sheet)
   1. Recorded examples of instrumental music by the Pirin Ensemble.
   2. Piano pieces illustrating six of the assymetric meters.
   3. Pieces by Pantcho Vladiguerov from "Miniatures" for piano--illustrating repertoire inspired by folk rhyrhms and style.
   4. Folk Songs recorded by the music group Aqua.

B. Folk Instruments
   1. Slides showing traditional instruments
   2. Brief recorded examples of: a. kaval
      b. tambura
      c. gadulka
      d. gayda
      e. tapan

C. Description of a Folk music School--taken from an interview with two members of the ensemble "Guslarche"--eight musicians and dancers ranging in age from fifteen to twenty-one. These young people live in the village of Gorna Oriahovitsa and described when they began to study, how folk music was learned, their musical education. Since most of them were not considering music as a profession, their insights and opinions concerning life as a teenager in Bulgaria would be of interest to an audience of the same age group.

   1. Video clip of this group in performance. This video provides an excellent opportunity to summarize the presentation, since it includes folk instruments, specific dance steps which reflect the metric organization, and colorful and beautifully decorated folk costumes.

5/8 or

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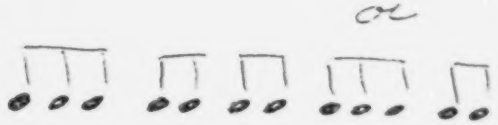

St. Cecilia Music Society

A CENTER FOR PERFORMING ARTS

September 25, 1997

Dear Dr. Scanlan:

I wanted to thank you for your willingness to share the fruits of your folk music work in Bulgaria with our children. As you know, St. Cecilia Music Society enrolls over 300 children in our after-school Music Clubs which complement their private music study with weekly semianrs and performance opportunities.

This letter confirms our agreement that you will present a seminar on Bulgarian folk music at our Music Club meeting on Friday, February 20, at 4:00pm.

Thank you, as always, for your participation in broadening the cultural life of our community.

Sincerely,

Paul Caldwell

Paul Caldwell
Artistic Director
St. Cecilia Music Society

Our Mission is to promote the appreciation, study and performance of music in order to enrich the human spirit and enhance the quality of life for the residents of West Michigan.

Unit Assignment: Music History

This project is intended for use in an undergraduate Music History course for music majors. The text and bibliography will be handed out to the students as background information. The unit will take one week of class time (three contact hours, plus assigned listening outside of class).

Lectures: Will provide students with information about the life of George Enesco and the cultural life in Romania in the early twentieth century. The main focus of the lectures will be to analyze and discuss Enesco's music. Examples of Romanian folk music will be used to demonstrate how melodic and rhythmic characteristics were incorporated by Enesco into some of his compositions.

The following materials will be used to enhance the presentation:

1. Slides of Sinaia, Peleş Castle, the Enesco Museum (formerly the town house of Enesco and his wife in Bucharest), the Atheneum Concert Hall (Bucharest).

2. Recordings of:
   a. Poème Roumain

   b. Romanian Rhapsody in D Major, Op. 11 No.2

   c. Symphony No. 2 in A Major, Op. 17

   d. an in-class performance of Sept Chansons de Clément Marot. This performance will be recorded for use in subsequent classes, since I was unable to locate a commercial recording. I was able to obtain a score of the music in Romania and will be performing the songs with a member of our voice faculty.

   e. Romanian folk music

3. Slides of paintings by Stefan Luchian (all are located in the National Art Museum of Romania in Bucharest) :
   a. Lorica
   b. Anemone
   c. Vas Cu Garoafe
   d. Lautul
   e. Mos Niculae, Cobzarul
   f. Padure La Mal De Lac

4. Poems by Mihai Eminescu
   a. The Blue Flower
   b. Hyperion
   c. Satiric Sonnet

George Enesco

Until recent years Music History study in the United States was dominated by musical developments that occurred in Western Europe prior to 1900. After that date it was acknowledged that America's role gained in significance as the birthplace of a number of important composers and as the source for many major musical innovations. In addition this country became home to numerous European composers and musicians displaced because of wars or political ideology.

The last fifteen to twenty years has seen the scope of Music History and Appreciation broaden to include World Music and the contributions of minorities such as women and African-American composers. However, a noticeable void still exists in available resources concerning the Balkan countries. This project will attempt to provide insights into the artistic climate of Romania at the turn of this century by examining significant compositions of George Enesco and tracing their stylistic development. Coincidentally, several interesting anecdotes will illustrate Enesco's connections with poet Mihail Eminescu and painter Stefan Luchian. A brief examination of representative works by these two men will demonstrate that the vital cultural milieu of this period was not confined only to music, but rather that it was part of a broad spectrum of artistic achievements in Romania worthy of inclusion in any historical survey of the era.

An overview of Romania's history reveals a country of dramatic contrasts. It's strategic location placed it in close proximity to powerful neighbors like the Soviet Union, Turkey, and the Austro-Hungarian empire, all of which figured prominently in its history. It is a Latin country, surrounded by Slavs and Magyars, with an Orthodox Church that had its roots in Byzantium. Romanians have held tenaciously to cultural and ethnic roots through the most adverse of circumstances and this rich heritage has often inspired the works of its' artists, writers, and musicians.

George Enesco, Romania's best-known composer, was born in 1881, the son of an overseer for a wealthy landowner. The Enesco family also owned several plots of land and rented two small estates which were worked by local peasants. In his later years Enesco referred to this connection with the land, especially when comparing his background to that of his aristocratic wife's. His grandfathers and several uncles were Orthodox priests and the young George had numerous occasions to hear Romanian Orthodox chant. (Unlike its Russian and Bulgarian counterparts, the chant of Romania is lighter in timbre, alternating between polyphony and monophony, and often includes elaborate melodic ornamentation over a pedal tone.) Unboutedly this exposure was to become an important influence on his approach to melodic embellishment in his own compositions.

Enesco grew up in an unusual household. His mother was highly protective of him since he was the only surviving child of twelve children born to her Enesco's mother

kept him away from the society of other children as much as possible to avoid exposure to illness or injury and frequent pilgrimages were made to Suceava to pray for his health. When the boy was four he was given a violin. His first lessons were from a gypsy violinist, Nicolae Filip, who taught his pupils to play by imitation. It was from this teacher that Enesco first encountered Romanian folk and gypsy music. Two of these early folk studies would later be incorporated into the Romanian Rhapsodies.

Enesco's progress was remarkable and piano lessons were soon added to his studies. At the age of seven he became a pupil of Eduard Caudella, violin professor and Director of The Conservatory at Iasi. He studied with Caudella until 1888 when, at his teacher's recommendation, he left for Vienna. He entered the conservatory there on October 5, the second youngest pupil ever to be admitted (Fritz Kreisler was the first). His first three years in Vienna were spent living in a pension with a governess who taught him German and French, as well as caring for him. When she left, in 1891, Enesco wrote her a farewell "Fantasie" in the style of Wagner.

It is important to realize that, although Enesco was extremely young to have been sent off to live without his parents , Romania would not have been able to provide the gifted student with exposure to the cultural experiences and advanced teaching that he needed. The country was just beginning to emerge from the after-effects of hundreds of years of Turkish dominance. Prince Charles (later King Carol), a German prince from the Hohenzollern-Sigmaringen family, was named ruler of Romania in 1866, although the country was still nominally part of the Turkish Empire. After the Treaty of Berlin (1878), which formally recognized Romania's independence, the country was eager to become involved in the full range of opportunities which were available in Western Europe.

Enesco remained in Vienna until 1894, completing his coursework with distinction. Not only was he a virtuoso violinist, but he was also an unusually accomplished pianist and could play the cello and organ as well. It is apparent that his interest in composition was beginning to produce significant results. In September, 1894, Enesco gave a highly successful debut recital in Bucharest. After the concert, in an informal gathering at his father's house, he played two of his own works: a Piano Sonata and part of an orchestral piece. His years in Vienna, in addition to providing stimulating associations with fellow students and distinguished faculty, had introduced Enesco to the music of Wagner and provided him with the opportunity to meet Brahms on several occasions. Enesco was always to have a special regard for the music of the latter composer.

In 1895 Enesco began his study at the Paris Conservatory. The fourteen year-olds' arrival there was described by a classmate, Alfred Cortot (then a mature student of seventeen). Cortot and a group of classmates were waiting the arrival of their piano professor, Diemer, who was habitually late.

A strange figure entered the courtyard, clutching a violin case....his stocky

> build and strange gait made him look from a distance like some small, sturdy peasant farmer, until one realised from the cut of his clothes, which he was obviously outgrowing, that he was a young boy. "A large head, curly-haired, extraordinarily pensive, the expression in his eyes distant and dreamlike..... strange, reticent, almost sombre--he didn't seem like a child at all....." (Malcolm, p. 46)

The boy was put through the usual round of musical fact-finding that occurs when students are sizing up a rival. When asked if he could play anything he took out his violin and played the Brahms Concerto. Next he was taken to a piano where he played the first movement of the 'Waldstein' Sonata. Cortot was later to remark that Enesco, although a violinist, had better technic than he (Cortot) at the piano.

The early years at the Paris Conservatory introduced Enesco to Massenet's composition classes, which he considered invaluable. They also placed him in a situation fraught with in-fighting among faculty, discrimination towards foreign students, and pedagogy that ranged from brilliant to dogmatic, dull and uninspiring. Although Enesco was later to remark "in spirit I left the Conservatoire the day I entered it" it is evident that a number of positive results did occur. (Malcolm, p. 48) First, he was introduced to the conflicting trends apparent in French music: the followers of Faure, representing a connection with the Conservatory that was not without its internal dissenters, the Schola Cantorum approach (rooted in traditionalism and early music and led by d'Indy), and the "modernists", who espoused the music of Debussy. That Enesco moved freely among each of the groups both socially and musically is evident from his repertoire choices and chamber music activities.

In 1895 Massenet resigned from the Conservatory and was replaced by Faure. Thus began a working relationship that was to span Enesco's transition from student to professional musician. Faure's class also offered a distinguished list of classmates: Florent Schmitt, Louis Aubert, Roger-Ducasse and Maurice Ravel. Concurrently Enesco was studying counterpoint and fugue with Andre Gedalge, a teacher that he considered to be one of the most influential in his musical development. By this time Enesco's study at the conservatory was nearing completion. In 1896 he was excluded from an instrumental competition because of his nationality. In 1897 he had to forgo entering again because of an injured finger . Finally, after winning second prize in 1898, he placed first in 1899 with a spectacular performance of Saint-Saëns' Third Violin Concerto. He left the conservatory with prospects for a highly successful performing career, although what he really wanted was to be a composer. His true feelings concerning his aspirations were expressed when he said

> When I gave my first solo performance, as ill luck would have it, I was a success.....as the waves of applause rose up at me.....I heard three times the accursed words: Thou shalt be a virtuoso, a virtuoso, a virtuoso.....I could see neither profit nor pleasure in wearing motley. That same evening I made a wonderful plan; I would play the violin.....make money....buy a piece of land in Romania, retire there while I was young and compose to my dying day.

Enesco's first public success as a composer occurred on February 6, 1898 when his Poème Roumain was performed at the Theatre du Chatelet with Edouard Colonne conducting. Years later Enesco was to remark that the most emotional moment of his life occurred at that first performance. Colonne accepted the piece for performance because of an endorsement it had received from Saint-Saëns. It seems likely that all three men had met at the salon of Romanian Princess Elena Bibescu, Enesco's patroness in Paris. The acquaintances Enesco made at her salon were to prove invaluable in providing contact with some of the most famous composers, performers, writers and artists of the day such as Paderewski, d'Indy, Colette, and the painters Vuillard and Bonnard.

In March of that same year Enesco conducted the first performance of the Poème in Bucharest. Enesco's countrymen welcomed the piece with wild enthusiasm. It is easy to understand this effusive reception when one examines both the programmatic and musical content.The piece is in two parts: the first describes a summer night in the Romanian countryside with distant church bells, a wordless male chorus intoning a chant-like melody, and a shepherd playing a doina (a type of vocal or instrumental music peculiar to Romania and characterized by a free, highly expressive melodic line with extensive ornamentation). In part two a storm erupts, subsides, and issues in a country festival with a series of folk dances The grand finale includes the Romanian National Anthem. Throughout the work Enesco exhibits a skillful manipulation of thematic material that was to become a characteristic of his later works. His ability to write beautiful sweeping melodies is evident. The orchestration is full and lush, with dramatic climaxes.

The success of Poème was also valuable in securing Enesco's admittance to the court of Elizabeth, Queen of Romania. Elizabeth, who published under the pseudonym of 'Carmen Sylva', was actively involved in the arts and in supporting promising young performers. Chamber concerts were held at court several times a week and Enesco soon became a frequent participant. As evidence of her high regard for the young musician the Queen gave the seventeen-year old a copy of the Bach-Gesellschaft edition. (Of the sixty volumes, Enesco owned 58, and, in later years, had committed all of them to memory. He would frequently play full orchestral scores at the piano, singing vocal parts, when needed.) Enesco expressed his appreciation by composing a series of songs to texts by the Queen. He also became a frequent visitor to Peles Castle where he had his own quiet , secluded study. Undoubtedly the beautiful natural surroundings of the castle, which was located approximately 50 miles north of Bucharest near the town of Sinaia, made a lasting impression on Enesco. In 1923 he had a villa built in Sinaia.

The period from 1900 until the outbreak of World War I was a period of both successes and frustrations for Enesco. As a violin virtuoso his reputation was growing rapidly. Enesco lived much of the time in Paris and his performances included chamber music with Casals, Cortot, Thibaud, and Casella. He became acquainted with Eugene

Ysaÿe, at this time considered to be one of the greatest living violinists, and both performers developed a mutual respect for the playing of the other. As a pianist he also performed two - piano works with Faure in 1907 Enesco undertook a concert tour of Scotland in which his accompanist was Raoul Pugno. Joseph Szigeti, then a young man, was in the audience at one of these concerts specifically to hear Pugno (Ysaÿe's accompanist). He left the concert feeling that Enesco's performance of an unaccompanied Bach Suite had been the highlight of the recital. The period beginning in 1909 found Enesco increasing the scope of his international touring. In that year he toured Russia and in 1910 and 11 he gave concerts in Holland. In 1912, while in Budapest, he took part in an important concert that included a performance of the Brahms Double Concerto with Casals and the Beethoven Triple Concerto with Casals and Donald Tovey. During this period Enesco was also persuaded by Faure to sit on the competitive juries at the Paris Conservatory, both in piano and in violin. He did this almost every year until 1910 . Four of his solo pieces: Legende for Trumpet and Piano, Cantabile and Presto for flute and piano, Concertstück for viola and piano, and Allegro de Concert for chromatic harp were composed for use in these competitions.That Enesco was able to move freely among the rival music "camps" in Paris at the time is a tribute to his tact and the high regard in which his musicianship was held. Although he maintained an ongoing association with Faure, he knew Debussy and included the Violin Sonata in his repertoire, as well as conducting several of his orchestral pieces and performing his String Quartet.

Considering that Enesco found it increasingly difficult to find time to compose, it is remarkable that he was able to produce a number of works during this period. In 1901 the Romanian Rhapsodies, Op. 11, Nos. 1 and 2 were written. At their first performance, with Enesco and the Orchestra Filarmonica in Bucharest in 1903, they gained immediate success and remain, today, Enesco's most widely-known compositions. (In subsequent years Enesco was to remark that he was truly sick of them.) A number of major works appeared in quick succession: in 1903, the First Orchestral Suite, Op. 9, and Second Piano Suite, Op. 10; in 1904 several vocal pieces and two of the instrumental solos mentioned earlier (harp and flute) and in 1905 the First Symphony, Op. 13. From 1906 to 1911 the Sept Chansons de Clement Marot, Op. 15 and the First Piano Quartet, Op. 16, along with numerous shorter works, were composed. All of these works have in common an eclectic approach that seems to indicate that Enesco had not yet found a style that he could fully call his own. For example, the Sept Chansons are often described as being representative of Enesco's "neo-classical" style. The poems, written during the sixteenth century, are set in a style that conjures up an archaic atmosphere. The accompaniment is sparse, often consisting of open fourths and fifths and the beautiful melodic line is simply ornamented. The texts convey various aspects of love and cover a wide range of emotions.

Concurrently with his burgeoning international career, Enesco was becoming increasingly involved with the musical life of Romania. It was his habit to spend

summers there, whenever possible, and he often returned to perform as soloist or conductor. He was actively involved in efforts to raise musical standards and support Romanian musicians and often gave fund-raising concerts for charitable causes. In 1906 he was named an Honorary Professor of Composition at the Bucharest Conservatory. During this time he became better acquainted with Princess Marie, later to become Queen of Romania. Marie, because of her strained relationship with her mother-in-law , Queen Elizabeth (Carmen Sylva), was often suspicious of the proteges brought to court. In Enesco's case a true admiration for his musical gifts developed. In 1908 Marie presented him with a signed photograph which says "And he awakes the music of our souls." (Malcolm, p. 91)

Musically, 1914 was an exciting year to be in Paris. Enesco heard, in quick succession, performances of Stravinsky's Rite of Spring and Debussy's Pelleas and Melisande and expressed admiration for both works. Shortly thereafter the first World War was to interrupt Enesco's career and force him to remain almost exclusively in Romania for the next four years. Romanian history, at this time, was imbued with ambiguous feelings concerning the direction of its political alliances. Because of treaty obligations and Prussian-born King Carol, the country was tied to Germany and Austria-Hungary. A large segment of the population, however, was pro-French and hostile to Hungary because of Transylvania. The death of King Carol in October, 1914, and the pro-English feelings of Queen Marie contributed to the decision, in August 1916, to enter the war on the side of the Allies. Throughout this period Enesco was involved in activities to enrich the cultural life of Romania. In December, 1914, he conducted the first complete performance of Beethoven's Symphony No. 9 ever given in Romania. In February he joined in an effort to establish a national opera company. In 1915 he toured throughout the country to raise money for an organ for the Atheneum, the main concert hall in Bucharest. Briefly, he returned to Paris where he performed in a concert with Debussy and several benefit performances for soldiers and refugees. Back in Romania he began a series of concerts illustrating the history of the violin--in the course of nine concerts he played approximately 60 works. In 1919 he would undertake a similar project in which he explored the history of the sonata--playing 48 different violin sonatas.

Amidst the frenzied professional schedule Enesco was maintaining during this period several poignant stories give insights into his qualities on a more personal level. On March 3, 1916 Queen Elizabeth, whom Enesco referred to as his 'second mother', died. The composer was ill at the time and was staying in a hotel in Bucharest. When he heard of the former queen's death he worked through the night to orchestrate the Andante movement from Schubert's Piano Trio in E Flat Major. She had requested that this piece, which was her favorite, be played at her funeral. At about this same time Stefan Luchian, one of Romania's greatest painters, was dying from a terrible debilitating disease. The artist's final years were a tragic struggle against progressive paralysis. In his final days he was in great pain and could barely speak. Enesco had become friends with Luchian and one night, when the artist was near death, had

played for him for several hours without stopping.

During this time Enesco also began a relationship with Marie (Maruca) Cantacuzino, the great love of his life and the woman he was eventually to marry. Maruca was married at the time, although the marriage was not a happy one. She was also extremely wealthy and socially prominent. Her soirees were notorious for reflecting her independent, free-spirited attitudes. In later years, after the pair were married, this independent and rebellious spirit was to become increasingly eccentric, thus creating many hardships for the composer.

Romania entered the war in August, 1916 and its losses were heavy. In November of that year Bucharest fell and the government and court moved to Iasi. Enesco moved there also and a constant stream of concerts in hospitals, refugee camps, and surrounding towns and villages began. Enesco and his accompanist, Niculae Caravia, played in the most trying of situations and his efforts were so well received that , after concerts, he was often followed back to his accomodations by enthusiastic crowds of well-wishers. In an interview years later he remarked

> I have often noticed how great an uplifting of the spirit could be seen in the faces of the wounded after the first few notes. This transformation of the soul is the supreme raison-d'etre of music. (Malcolm, p.118)

In 1917, after a series of charity concerts in St. Petersburg Enesco returned to Iasi and began forming a symphony orchestra of local players and refugees. They rehearsed with borrowed parts, often copied out by hand, and gave 26 concerts. In 1918, after the defeat of the Russians, Romania's position became even more unstable. The country was force to negotiate with the Central Powers, and consequently, received the neighboring territory of Bessarabia. Enesco was asked by the Romanian government to take part in a concert tour of the newly-acquired territory to promote ties that would enhance the unification process. As the end of the war seemed imminent Enesco was seized with anxiety. The Romanian economy was in a deplorable state and his savings were severely eroded. The land he had hoped to inherit from his father was expropriated, so his dream of being able to retire to the country to compose was not a possibility. Moreover, a large shipment of gold and valuables, including many manuscripts by Enesco, had been shipped to Moscow by the Romanian government with the intention of having it stored in London. The shipment disappeared and Enesco was not to recover his scores until seven years later. (The music was finally located in the Kremlin and was returned to Enesco through the intercession of Bruno Walter).

Remarkably, during these war years, Enesco completed his Second and Third Symphonies. The scoring of both works is lavish, with multiple percussion, multiple keyboard instruments, huge orchestral forces, and, in the third symphony, a chorus. Wonderful effects are achieved through skillful use of timbres and the writing for the strings, in particular, is extremely detailed. For example, bowings and positions are often indicated in the string parts. The Second Symphony shows a strong

indebtedness to Richard Strauss, but by the Third Enesco is beginning to strike out in the direction he would pursue in his opera Oedipus. During this same period Enesco also composed the Second Orchestral Suite, Op. 20, the Three Melodies on Poems of Fernand Gregh, the Third Piano Suite, and several shorter works.

As soon as the war was ended Enesco resumed his performing career. He also returned to a project that he had been contemplating for many years. Before the war, in Paris, he had seen a performance of Oedipus Tyrannus which had made a tremendous impression on him. At that time the project had progressed to the point where a libretto had been written by poet-dramatist Edmond Fleg. Now, after the war, the libretto underwent extensive revisions and Enesco was ready to begin composing his opera. A piano score was completed in 1922, but long years of revision and orchestrating lay ahead. The opera was finally completed in 1931, but was not to be given its first performance until March, 1936. The work represents a mature Enesco style that achieves unity through a complex system of melodic cells which are treated like leitmotives. Modal influences suggest a debt to Romanian folk music, as do the melodic and rhythmic elaborations. The vocal writing makes impressive demands on the singers, calling for quarter tones, passages which resemble sprech-stimme, as well as singing in extreme ranges and with a wide palatte of vocal colors. The orchestra, too, is skillfully employed for its' dramatic and coloristic potential.

The premiere of Oedipe was attended by a large number of critics and musicians, as well as the general pulbic. The audience responded enthusiastically and the criticism, except for Raynaldo Hahn and Darius Milhaud, was replete with comments that ranged from positive to superlative. Enesco felt that the best assessment was made by Emile Vuillermoz, a friend of Debussy's

> There is no common standard by which it (the orchestration) could be measured. The instruments here speak a strange language, direct, unaffected and serious.....In the early scenes the music does not make fine speeches.....the orchestra does not give expansive commentaries on events: it submits to them with a sort of trembling passivity....Then, in the last act, this technique gives way to concentrated lyricism. (Malcolm, p. 158)

Despite its initial success Oedipe has not been performed frequently since its premiere. Eleven more performances followed in 1936 and 1937 and it was revived several times in 1955-58. Since then, it appears occasionally on programs by Romanian performers, usually in concert version.

Concurrently with the writing of Oedipe Enesco was busy pursuing his performing career, which now also included frequent conducting. During his travels throughout Europe and the United States Enesco often met and helped aspiring young musicians by performing and working with them. Among the most notable were violinist Yehudi Menuhin and pianists Clara Haskill and Dinu Lipatti. He also championed the music of young Romanian composers. In his capacity as conductor Enesco was a strong supporter of new works by living composers of all nationalities. A recurring pattern of

touring during the late fall, winter, and spring months, followed by summer and early fall devoted to composing, began to evolve. While composing he often returned to Romania, where, in 1923 he began building a villa near Sinaia. This villa, which he called the 'villa of light," was located in the beautiful mountains he had come to love on his frequent visits to Peleş Castle.

The years between the wars found Enesco at the height of his performing career. His reputation was established, not only in Europe, but also in the United States. His violin playing was singled out for its unusual expressivity, his exceptional trills and control of vibrato, his technique and impeccable musicianship. Ironically, this composer of the highly romantic Romanian Rhapsodies was known for his Bach interpretations, which were admired for their musical insights, adherence to the score, and avoidance of anything that could be construed as romanticizing. In 1933 Enesco began a difficult period in his life. Maruca, now a widow, suffered a mental breakdown. Formerly their relationship had provided Enesco with continued support and respite from his busy life of concertizing. Now, with the decline of her mental health imminent, Enesco remained true to an earlier promise and remained with her. The winter of 1933-34 was a particularly hard one, with Enesco nursing Maruca, suffering a heart attack himself, and exhibiting early signs of the degenerative curvature of the spine which would eventually cripple him. Despite these problems, by 1937 he was back to a full schedule of performing and conducting. Enesco's longstanding mentorship of Yehudi Menuhin had grown into a solid relationship that included frequent visits and performances together. At Menuhin's coaxing Enesco put aside his strong feelings of dislike for recording and the two collaborated on a number of works, with Menuhin as violinist and Enesco as conductor. Enesco's reputation as a conductor was now such that, in 1936, he was invited to be one of the five conductors under consideration to replace Toscanini as permanent conductor of the New York Philharmonic. After a controversial search process which involved four other candidates (Sir John Barbirolli, Artur Rodzinski, Igor Stravinsky, and Carlos Chavez) Enesco did not get the position.

Although the composing of Oedipe was a monumental task, Enesco wrote several other large-scale works during this busy period before World War II. The Third Orchestral Suite, Op. 27 and several drafts, left incomplete, for symphony movements, comprised his writing for orchestra. He also wrote a number of chamber works, including two piano sonatas, a cello sonata and the Third Violin Sonata, Op. 25 "dans le caractere populaire roumain". This work is interesting because it gives some insights into Enesco's attitude towards working with folk material. In an interview the composer explained his use of the word "caractère"

> I don't use the word 'style' because that implies something made or artificial, whereas 'character' suggests something given, existing from the beginning. You should emphasize that the use of folk material doesn't in itself ensure an authentic realisation of folk character; it contributes to it, circumstantially, when it is done with the spirit of the people; in this way Romanian composers will be

> able to write valuable compositions whose character will be similar to that of folk music, but which will be achieved through different, absolutely personal means. (Malcolm, p. 183)

Sir Yehudi Menuhin, in speaking of this sonata, said that he knows of no other violin sonata that is so carefully notated by the composer to achieve specific desired effects. Yet, in performance, the listener has the impression that the piece is spontaneous and improvisatory. In the Orchestral Suite, too, Enesco returns to images and musical elements from his homeland to provide the framework for the piece. His is an approach to the incorporation of folk material which is far more than the obvious use of folk melodies, rhythms, and instrumental effects. Rather, it represents a total assimilation of these elements, a permeation of Enesco's musical style in a manner which is evocative, rather than obvious.

The early 1940's found Romania once again caught between opposing sides at the opening of World War II , trying to maintain a position of neutrality in an impossible situation. By 1943 the Allies began bombing the Romanian oilfields that were supplying Germany and the bombing of Bucharest occurred in 1944. In August, 1944, with the Russian armies rapidly approaching, Romania declared its position of opposition to Germany. After the final battles of the war had been fought, the Soviet position in Romania was established. By 1947 the Communist-controlled National Democratic Front forced the abdication of King Michael and Romania's future was in Soviet hands.

Enesco spent these war years in Bucharest. In 1939 he had married Maruca and they divided their time between her elaborate mansion in the center of Bucharest (now the Enesco Museum) and his retreat in Sinaia. As in World War I, Enesco continued in his efforts to help to maintain the morale of his countrymen and colleagues. He gave concerts, conducted, and interceded with authorities on behalf of fellow musicians, many of them Jewish. Ironically, in 1941 Enesco began work on a Fifth Symphony, which exists only in a rough draft. The text chosen was Mihai Eminescu's "I have but one more longing" in which the poet asks only to die in peace, near the sea, in the quiet of evening. (Malcolm, p. 227) In 1946, after the war had ended, Enesco was once again asked to undertake a musical tour to Russia to help to foster stronger ties between the two countries. Shortly after their return to Romania Enesco and his wife began the process of establishing their estate at Tetcani as a foundation and retreat for composers and artists. Later that year Enesco paid a last visit to his birthplace. Conditions there were depressing because of the effects of the war and a severe drought, and that, coupled with the nostalgia of visiting his parents' graves, made for a difficult farewell. In September of 1946 Enesco left Romania with the support of the government, ostensibly going to the United States as a "goodwill ambassador," a role he had frequently played in the past. It soon became clear that the composer had no intention of returning to his homeland, despite continual invitations and honors conferred in his absence.

Thus Enesco once again found himself in a most difficult situation. His considerable pre-war earnings had been deposited in Romanian banks and he was now denied access to these funds. His wife's estates had been confiscated . His bone disease was progressing noticeably and he was experiencing severe difficulties with his hearing. Maintaining his flat in Paris as his home, Enesco was forced to put aside his desire for the peace and quiet he needed to compose , and resume his concertizing and conducting. On the positive side were his frequent opportunities to renew musical friendships and collaborations. A particularly rewarding series of concerts and master classes in England established a strong base of support for him in that country. On the negative side were the severe drain these activities had on his declining health and the increasingly eccentric behavior of his wife.

During these final years Enesco wrote his Second String Quartet, Op. 22, No.2, Vox Maris, Op. 31, and his Chamber Symphony. This latter work, which many consider to be Enesco's greatest, is perhaps his most personal, and inaccessible, upon first hearing. Like the string quartet, the symphony had been in the planning and sketching stages for years. It represents thematic development and variation grounded in Enesco's earlier style, but now distilled to its essential elements. It was while completing this work, in July 1954, that Enesco was stricken with a severe stroke. He was flown back to Paris where he spent his final months almost totally incapacitated. He died on May 4, 1955.

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